



ALICE MAILYN AND JULIA MILLARD

In the Musical Comedy, "A Country Girl." at English's Thursday Night.

IIS will be the last week of the sists of twenty numbers, which are of the season at English's, and the kind that not only fascinates on first acseason at English's, and the quaintance, but lingers in the memory for local theatrical year of 1903-04 many a day. The book of the piece, writ- Last night the Frank Pixley-Gustav Luwill come to a conclusion in pretty ten by Mr. Carle, the well-known comedian, much the same manner in which is unusually original and filled with witty it opened—with musical comedy. The Eng-lish musical play "The Country Cirl" lines. As the story has its locale in Texas among cowboys, soldiers, Indians and Mexlish musical play, "The Country Girl," icans, there is plenty of room for a really thur Donaldson and John H. Ransome. which enjoyed long runs in London and novel operatic comedy. at Daly's Theater, New York, will be company this time, as he is now in Chicago given its first local presentation next directing the rehearsals of the musical Thursday evening, and as the fame of comedy, "The Mummy and the Maid," of which he wrote the libretto, and which is expected to enjoy an all-summer's run in son to look forward to a bright enter- the Western metropolis. His part in "The tainment and a crowded house. The piece | Tenderfoot'-that of Professor Pettiboneis said to be sparkling with pretty melodies of the kind that made "San Toy" and here early in the sason as Tweedlepunch "The Geisha" so popular, and the comedy in "Florodora," scoring a great hit is that is credited with being genuinely humorous, while never offending against good taste.

Girl" possesses an atmosphere of rustic life. The scenes of the harvest festival in a Devonshire vilage attracted much at- large chorus of pretty girls, who can both tention when the piece was running in New York. The gorgeous fancy dress ball that is shown in the second act is another beautiful scene. The costuming in this portion of the comedy is strikingly novel, and the general effect quite bewildering. The story of the piece is simple and direct.

hills, sacrificed herself for the interests of the man she loved. There are in reality two country girls, for Marjorie, another girl of the same village, has, unknown to her village friends, become a famous actress in London. She returns to enjoy the surroundings of her native home and the simple dress of a country girl. The village and has been in love with Marjorie since he childhood. The first act finds all the young people brought together again in their native home in Devonshire, together with the aristocratic Rajah Rhong, who is followed by a "cafe au lait" princess from India. Geoffrey is followed by Barry, a meddlesome young officer, who does much to ravel and unravel the skein of the play, in which he is assisted by Sophie, a vivacious young milliner. Nan, the country girl, loved Goeffrey, but finding his affections bestowed upon Marjorie, attempts to bring the two together. After a series of cemplications, the scene veers to the gorgeous interior of the Ministry of Fine Arts, in which a ball masque is being given, and here the misunderstandings and ross purposes are straightened out by the aid of Barry and his meddlesome sweetheart, Sophie.

Miss Deyo, who has been conspicuously identified with several of the previous proluctions at Daly's, is in the role of Mme. ophie, a sprightly young dressmaker, who has much to do with the story. Her songs and dances, and also her bewitchingly beautiful gowns, are features of the production. Besides this clever young woman, the cast includes a number of favorite singers and comedians, notable among them being Julia Millard, Alice Mailyn, Genevieve Finlay, sobel Yates, Ada Bradford, Melville Stew-Clarence Harvey, Hallyn Mostyn, Harold Vizard, Percival Jennings and Richard Chawner. The chorus is said to be an unusually attractive one. Seats for the performance will be placed on sale to-morrow

The last theatrical attraction of the season at English's will be a musical comedy that has played two highly successful enfresh from its long and triumphant New York run. Saturday evening will mark perhaps the greatest of Leo Tolstoi's nov- was some of David Belasco's bad English." master, but no manager would touch it. supposed. Only the first team was blackthe third appearance here of Richard els, and it was in this effort that he under-Carle's tuneful, lively, colorful production, took to point out a solution of the social "The Tenderfoot," which scored such a problem. great hit in Indianapolis during its previous engagements that it was the talk of the town, and is therefore not in need of a reintroduction to the Indianapolis public. Those who have witnessed its presentation in this city have had nothing but praise for the entertaining piece, and those who have missed it during its former visits attraction, opening with the regular matiwill not be likely to do so again. The piece goes from here directly to Chicago, where but the Chicago booking, which had been "The Show Girl," "Jack and the Bean ing entertainment. Stalk" an "Miss Simplicity," has unques-

expected to enjoy an all-summer's run in is now being taken by another popular of a splendid stock company that will open role. In other respects the company is almost identical with the organization seen tor in "Dorothy Vernon of Haddon Hall," here last February, the principal parts As its title would suggest, "A Country | still being in the hands of Edmund Stanley, William Rock, Charles Wayne, Henry Norman, Helena Frederick, Mamie Ryan, Agnes Paul and Ethel Johnson. There is a sing and dance, and the scenic effects are very elaborate. The sale of seats for the one performance will open at English's boxoffice Tuesday morning.

The Park-Holden Stock Company.

"The Denver Express" will be the opening bill of the Holden Stock Company at Nan, a country girl in the Devonshire the Park this week, it being one of two sensational melodramas the company will undertake during its spring engagement here. It is a story of the wilder days in Colorado and around San Francisco, when dark deeds and courage of heroic kind were pitted against each other. Gold miners, squire's son, Goeffrey, who has lost his Indians and renegades supply the excite-fortune, has enlisted in the King's navy, ment, and plenty of it, while there is also ment, and plenty of it, while there is also the action, is of an Englishman who undertakes to rob the wife and daughter of his Although an express train flits through one scene, which gives the production its title, one of the hills. A feature that is as strong as that of the express shows a band of Indians ambushing an emigrant train. players, taking the part of Deadwood Dick, part of a Colorado sheriff, thwart the vilainy. George D. Mackey will impersonate will be in the hands of John F. Bailey in summer stock company for the last seven the role of a renegade Indian. The romance | years. will be developed by Bernice Howard; Lottie Emmons will appear as an adventuress, and considerable of the comedy will be in the hands of Maud Holden. The play will bring out the full strength of the company.

Miss Howard will undertake a trying emotional role on Thursday, when the company will present "Resurrection," dramatized from Count Leo Tolstoi's novel. It will be the first presentation of the play here at popular prices and the Holden Company is one of the few stock companies that has been able to acquire rights for the production. The story is that of a poor Russian girl who suffers many abuses from youthful lover. She is later dragged into servitude in Siberia, where she again falls into the hands of her earlier oppressor, who comes to right his wrong doing.

Developing the youthful, innocent character of the Russian girl, and later showing rayal which will draw upon the emotional

The Empire-Burlesque.

it is to have a long summer run. It could people in the company, which is said to have remained indefinitely in New York, number several very clever comedians and the retirement of Macready, and nobody where it was meeting with great success, a score of handsome chorus girls. Mana- will deny that he has fairly earned whatmade previously, made this impossible. H. ger Herbert claims that he has provided ever honors may be showered upon him. L. Heartz, who composed the music for all of the essentials for a bright and pleas-

tionably given to "The Tenderfoot" the best | Two new up-to-date burlesques have been work of his ingenious mind. The score con- written with a view to fit the members of



ADELAIDE THURSTON Who Has Been Scoring a Success in "Polly Primrose," Written by Paul Wilstach, an Indiana Playwright.

Last Week of the Present Season For Patrons of English's Opera House

"The Country Girl" and "The Tenderfoot" to Bring the Regular Theat-' rical Year to a Close... The Holden Company in Two Plays at the Park...Burlesque at the Empire...Theatrical Notes

tions and tuneful melodies, terminating

inches. The Nedes troupe of aerialists are sure to create a most excellent impression. Dorsch and Russell, musical comedians, are really funny and are real musicians. Bohannon and Corey will introduce an entirely new and original illustrated song specialty. Ed Sanford, a German comedian with unique methods, will give his specialty. Rogers and Hilpert, whose dexterity with the gun and baton always excite favorable comment, and May Gebhardt, the stately burlesquer, complete this portion of

"Hotel Flip Flap," which is said to be a lively and highly amusing extravaganza, will close the long and varied programme.

NOTE AND COMMENT.

An American invasion has been taking place in London's theatrical world during the last week. Ethel Barrymore made her debut before the London public last Wednesday evening in Hubert Henry Davies's comedy, "Cynthia." Besides Miss Barrymore there were a number of other American players in the cast, notably der's comic opera, "The Prince of Pilsen," was given its initial London production with a cast made up entirely of Americans, the principals being Trixie Friganza, Ar-And there are now more American vaudeville performers in the London musical halls than ever before.

Edwin Arden, last seen in Indianapolis for May. in "Merely Mary Ann," will be at the head comedian. Philip H. Ruey, who was seen a summer season in Washington to-morrow night. Among the prominent players engaged for the company are William Lewers, who was Bertha Galland's leading ac-



RICHARD CARLE The Librettist of "The Tenderfoot," at

a hero, and he and Jack F. White, in the William Herbert, late of Henrietta Crosman's company, Olive Oliver, Grayce Scott, Louise Galloway, Mabel Roebuck and Percy F. Leach. Washington has supported a

> It is understood that when Madame Calve well-known manager of musical attractions. Calve will appear in "Carmen" and several other operas in which she has won renown. Her supporting organization will include several principals who made names for themselves at the Metropolitan Opera

Here is a little story from the San Francisco Argenaut: David Belasco and Henry of David, "Lord, how long shall the wicked, actor to whom this line fell expressed his dissatisfaction over it, and confided his feelings to De Mille. "Are you stuck on it?" which will return for a third engagement, any which the Holden Company has given "I must confess I am. You see, the line master, largely to the fact that I made but in the abundance of comic talent Jennie at the Park. Mr. Preston will also figure isn't mine. It's David's." "I thought so," largely in the action. "Resurrection" is said the actor; "any one could tell that Dodo' was written long before "The Burgo- wasn't missed as much as she may have

> bration of this event, and that a theater be nee to-morrow afternoon. There are forty morial of his achievements. Doubtless Sir people in the company, which is said to Henry's jubilee will be more memorable Like Macready and Charles Kean, he is happy in enjoying a full, generous and public recognition of his eminent deserts.

+ + + John Coleman, the English actor who the great actors of the last generation, says the London Era. At fourteen he ran away | doubted its success. from home with the notion of going on the "To sum up the little advice that I can as look at the further end of the line, but stage. Reaching Drury Lane he got himpatiently to Coleman recite, "My Name Is manager. Don't ask him to produce it, just imagine the broad humor of what they did Norval." and glacially advised the boy to return to school. Nothing daunted, the aspirant went back to his studies and later became an actor. He played Othello to Macready's Iago, and sprang upon the tragedian, as he said, "more like a tiger than a human being." Coleman was requested to "confine his excitement to his mind, and not allow it to influence his muscles." An excellent piece of advice.

W. W. Denslow, the clever illustrator of children's books, whose "Father Goose" and "Wizard of Oz" have been delighting the little folks for the last three or four years, is not content with being in a class all by himself as a maker of delightful "story books." but is bent upon coming to the front as a creator of musical extravaganza. The enormous success of the stage version of "The Wizard of Oz." which was made over from his book of the same name, has inspired him with a determination to produce a new pictorial musical show that will be the talk of the country. Denslow has just returned to New York from his winter home in the Bermuda islands and has settled down to put the finishing touches to the extravaganza upon which he has been working industriously for many months. He will have the assistance of Paul West, the well-known lyric writer, and John W. Bratton, the composer of popular songs. The new piece is to be called "The Pearl and the Pumpkin," and will be in three acts-the first two laid in this country and the last in Bermuda. The scenes and the costumes have already been modeled, and it is expected that the first performance will take place in New York next November.

Mr. Forbes Robertson's Hamlet is a beautiful performance, in which all traditions are swept aside. There is a modernity about it, or, rather, it is neither old nor new, but intensely human, and, therefore, it belongs to all ages. Mr. Robertson makes Hamlet a man and not the personification

liant electrical effects. The opening act, with the light and shade of youth, so young "Have your dialogues short, sharp and to "Frolic at the Fair," is a laughable farce- that it is difficult to believe that Mr. Rob- the point. Remember that your characters comedy with bright dialogue, funny situa- ertson is fifty-five years old. Plainly his must act the story, not tell it. Make the madness is feigned, and the English play- action begin the minute the curtain goes er's conception is so admirably portrayed up, and keep it going until the curtain falls. The olio which follows presents a come- that it carries conviction with it. He is Strive to have at least one new character. dian new in the burlesque theaters. Tom good to look upon, with his thin, intellectu- and have your story revolve about him or Waters, who is ably assisted by the dwarf at face, his scholarly head and his wondcomedian Major Nawok, whose age is twenrous grace. His arms are as eloquent as ing and stick to it. If it is a comedy, don't



ETHEL BARRYMORE Who Is Now Appearing in London as a Star for the First Time.

those of Bernhardt. He reads brilliantly, illuminatingly, although to those who reseems lacking in repose. Yet it is consistent. On the other hand, I can remember no one who has ever read the speech to the

"The Fires of St. John" has been so successful as produced by Nance O'Neil that other American actresses are announcing presentations of this work by Hauptmann early in the coming season.

Ezra Kendall and Edward E. Kidder are in constant correspondence over the new play which is to be produced next season, and which will have its original production at the Park Theater in Boston.

George Bernard Shaw's peculiar play, York, has met with complete failure in Lon-Boston, and the play-goers of the Hub have taken to it very kindly. The Boston Transcript says that Shaw has become the fad of the city, and that "it wouldn't be surprising if Shaw clubs and Shaw classes were formed in an endeavor to better appreciate the queer dramatist." Mr. Daly, the actor, has been dined and wined, and the other evening at a banquet given by the members of the Pilgrim Fathers' Society, he showed himself to be an able disciple of Shaw by proposing a toast to "Plymouth Rock-the Blarney Stone of

Pixley Gives Pointers On Play Writing

Frank L. Pixley, the most successful comic opera librettist in America, with the possible exception of Harry B. Smith, was interviewed the other day in regard to writing for the stage, and this is what he had to say on the subject: "In the first place, never attempt to

write a play unless you have absolutely nothing else to do. "As a rule, playwriting is a sheer waste of time. Not one play in 10,000 ever reaches the eye of a theatrical manager, and of black, green, red and silver. The other was the plays that are read not one in five hun-

"This is not because managers are preju-

On the contrary, most managers, and especially Mr. Savage, is constantly on the lookout for bright undeveloped talent. The trouble is with the writers. "The average person who sits down to

write a play does so without the slightest idea of how it should be done. Strange to say, however, those who do know how it should be done frequently produce even Mabel swung quietly forward on her worse results than those who do not. Actechnique of the drama perfectly, usually write unspeakably bad plays, "It is no easy matter to give advice to one who would write a play. The subject is full of contradictions. The playwright

must be original, but not too original. As a matter of fact, it is far better for the novice to work along stereotyped lines than to attempt wild originality. "I attribute my first success, 'The Burgo- endwomen, instead of the promised four; little or no attempt at originality, 'King

It was too original. "This does not mean that old material ened. Marie Dressler and Elfie Fay were The London newspapers are beginning to must be used. The playwright should the funniest combination with tambourine direct attention to the fact that Sir Henry avoid the use of hackneyed scenes, sit- and bones, and to smear their droll faces Irving will complete his half century upon uations and, above all, characters, as he with burnt cork would be a waste of comwould a bottomless pit. The plot may The Empire will have two more weeks of the stage in two years' time. A suggestion be worked out along stereotyped lines. In icality. They are the most highly esteemed burlesque before closing for the season. has been made that a committee be ap- a comic opera there must be a love affair, cut-ups in our Tenderloin village, and they "The World Beaters" will be the week's pointed to make arrangements for the cele- and a comedian who mixes up in it, a cer- don't save up all their fun for the theater, tain number of songs for the prima donna. but give it out freely in hotels, restaurants built and presented to Sir Henry as a me- at least two comic songs for the comedian and wherever else a funny fit comes on. and as many love songs for the tenor.

> use originality. they strive too hard for such themes. So tie around her neck above her bare shoul-I would arge that the would-be playwright | ders, cuffs at the wrists of her sleeveless should not strive too hard for originality. arms, and a high silk hat on her finely Managers are afraid of it, and the public | coiffured head. Elfie wore a simple white will not accept it in nine cases out of ten. I doubt very much if Mr. Luders and myself | limbs for grotesquery. They were well up could have interested any manager in in the grins and grimaces of negrolsm. died last month, was a link with some of | 'Woodland' had we not had three big suc- both of them, but it was big Marie who cesses before it. The theme was so orig- tickled us half to death with new tricks. inal that most managers would have Tambo Marie manifested the intensest dis-

> who believes he or she has a good idea laughed at the other woman. I take it self admitted to the presence of the impos- would do well to submit the idea in the that most of my readers have seen these ing Macready. This master histrion listened | briefest possible form to some reputable | violent comediennes, and so are able to



ARTHUR DONALDSON Who Made His London Debut in "The Prince of Pilsen" Last Night.

the company with congenial roles. The of an abstract idea. He is fiesh and blood ask for criticism. If the criticism is favor-skits will be staged with beautiful settings, struggling for happiness in the face of a able, go ahead on the work of actual congergeous and fetching costumes and brilterrible tragedy. His is a youthful Hamlet, struction.

make it too heavy; if it is a musical comedy, keep it within two acts; few pieces have stories that admit longer treatment. If it is a spectacular piece, construct a book that admits elaborate scenery and costumes. Don't mix your ideas up. "In conclusion, I would once again urge that no one should attempt to write a play unless they have the courage of their | Of the Holden Company at the Park, Who Leading Woman of the Holden Company, convictions. Don't start unless you intend to see the thing through, and don't start

unless you have a good reason for doing it."



GEORGE D. MACKEY Plays a Leading Role in "Resurrection."

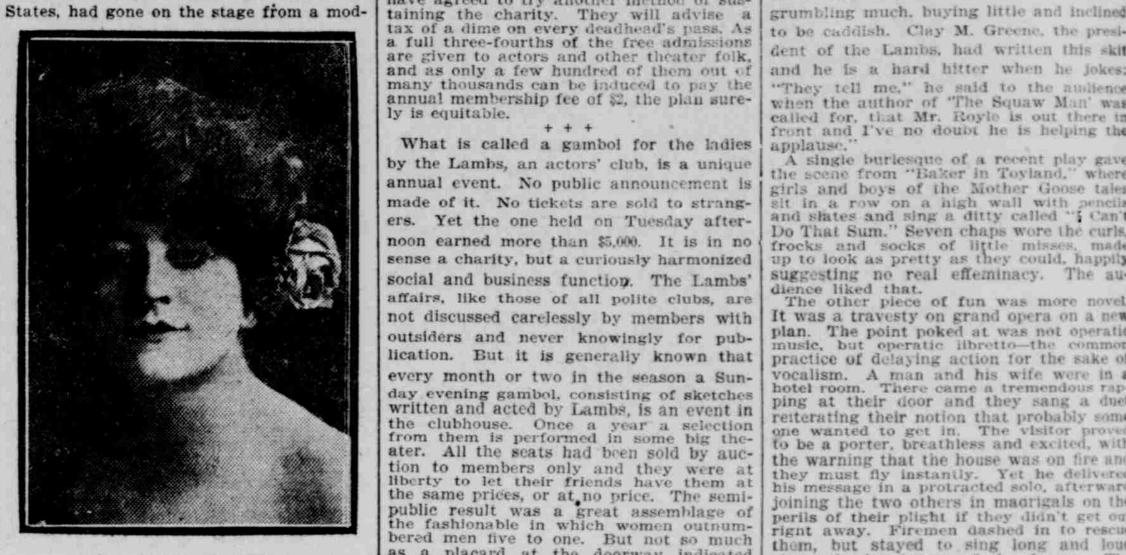


BERNICE HOWARD as She Will Appear in "The Denver Express.

Franklin Fyles's Chat About New York Theaters

Correspondence of the Indianapolis Journal. theatrical show of the season last Sunday evening, excepting that Paul Dresser seated between Verona Jarbeau and Mabel McKinley. Those were eights to meet the demands. Those whom actor was. I don't want to load this letter Dresser by himself wouldn't have been an unusual sight, save for his fat, nor did member Booth, the Robertsonian soliloguy he do the duty of an interlocutor remarkone who has ever read the speech to the players so finely.—Everybody's Magazine of a picture of extreme contrast. Mrs. Jarbeau-Levy had been for a quarter of haven't sung in two years—not when I soberly impressive. wife. But on the stage she had longer than that embodied deviltry of the Parsian | these, says they are wrong in a business | boled facetiously. They gave us in "The

Baer, niece of a President of the United



VIVIAN MAYO In Burlesque at the Empire.

ish section of New York society within the year, and that is what she looked like. The two toilets were typical. One was as loud as a yell of revelry, with its gown of calm-toned, in soft white and lusterless pink. The behavior was as strongly difdiced in favor of successful playwrights, ferentiated. Vernona was wide-eyed, cockeared and very knowing. So was Mabel alert to what was going on and affable, but her deportment was not demonstrative. When their times came to sing Vernona stepped forth briskly for a sensuous French ballad of winks and shrugs, and crutches for an Indian lay of decorous sentogether for sweet charity's sake.

There had been a row among the volun-Marie had been depended on for original an-These things are unwritten laws. But in ties at this charity show, and she didn't the matter of themes the librettist must disappoint us. She appeared in a black evening gown, like a stylish woman, but "The trouble with many seems to be that | she was tipped mannishly with a collar and frock and relied on mobility of visage and dain of Bones Elfie, and scorned to so much give, I will say that the man or woman glared grimly at the audience whenever it on this occasion. To others I can't undertake to convey more than a vague idea

That small lump of humor, Marshall P. Wilder, was among the volunteers at the Actors' Fund vaudeville show. The hour was late, and so he took time for only two short, quick jokes. One was to enter screened behind a big announcement card. disclose himself and then place it on its rack. The second was to say: "I can't stay out here a minute. George Kessler likes the entertainment so well that he's sent in a check for \$1,000, and I mustn't lose sight of it." The audience didn't know what to think about the check till a

"Kessler has given his 1,000 plunks to the Actors' Home fund all right," said James . Morton in the course of his monologue, but I guess it means \$2,000 for the Kessler home fund, and that's all right, too.' What Morton meant was that the rustling rounder whom the Tenderloin calls Count Kessler is as well known in this town as the brand of wine he imports and was booming his merchandise by his gift to the charity in a ratio of at least two to one. Well and anyway, diversion which couldn't have cost less than double the receipts of \$4,500, if the performers had been hired, was extra good and plenty. Of course, there was familiar material in the ollo of specialties which added two hours to the two of female minstrelsy. Strange to say, the eldest of all pleased the very sophisticate audience mightily. It was Mc-Intyre & Heath's "Old Guard," which those two bogus blacks have used these twenty years or more. They roused themselves to the best unction; their exact mitation of real Southern darkeyism was dramatic art. Just that kind of talent has become scarce through a falling off in the emand, and so those of us who sett back in our seats to suffer soon straightened up to enjoy ourselves.

The upest-to-date contribution was by the Pony ballet and Eddie Foy, from a current

EW YORK, May 13 .- The oddest | the first octette of ponies was brought from off, dull of face and slow of pace. England, yet this one, warranted "original "She doesn't understand," says the lawand genuine," is made up like its predeces- | yer. sor, of girls barely over the forbidden age of sixteen. The explanation is that a London teacher turns out as many pony ballets | has killed herself out of her husband and as the world's markets will buy. He se- child's pathway to happiness. I have writ-Tuesday afternoon. And nothing in the lects novices of a uniformly small size, ten this description to show the danger first entertainment took my fancy more drills them for robust singing and strenu- that the squaw, played by a man at a ous dancing, makes them as good come- Lambs' gambol, might be regarded as diennes as he can and graduates them in ridiculous. I shall not tell you who the

> Good old Tony Pastor was an exhibit We first saw her walk silently only. Perhaps you don't know that he is scene an unidealized savage.

Daniel Fromman, who had charge of the sort, and she looked it. Mrs. McKinley- way, because they give people too much for | English Invasion" an inside view of their their money. He and his fellow-officers have agreed to try another method of sustax of a dime on every deadhead's pass. As to be caddish. Clay M. Greene, the presia full three-fourths of the free admissions are given to actors and other theater folk. and as only a few hundred of them out of | and he is a hard hitter when many thousands can be induced to pay the orthey tell me," he said to the audience annual membership fee of \$2, the plan sure- when the author of "The Squaw Man' was ly is equitable.

What is called a gambol for the ladies by the Lambs, an actors' club, is a unique made of it. No tickets are sold to strangsense a charity, but a curiously harmonized | up to look as pretty as they could, happily social and business function. The Lambs' written and acted by Lambs, is an event in ater. All the seats had been sold by auction to members only and they were at the same prices, or at no price. The semipublic result was a great assemblage of the fashionable in which women outnumbered men five to one. But not so much as a placard at the doorway indicated what was going on within.

time, a melodrama, "The Squaw Man," was | didn't try to force the inherent humor by given with a young fellow impersonating an Indian squaw and not by way of a joke Edward Milton Royle had written in dead | show. They have quarreled, as you know, earnest the tragedy of an English lord's disowned younger brother, who became a showed nothing but amiability on this ecgirl and was the father of her little boy The family's lawyer came to tell that the lord was dead and that the title and es- | were boys. They think they look as young couldn't take his aboriginal wife to Eng- out in the jaunty jackets and kneeland. Should be desert her? Ah, she loved | breeches affected by neat song-and-dance timent. Thus did the stage and society get | then, if he was resolved to remain on the | those easy melodies of that far-back time do that, though it would break his heart to their Jewish noses at that assertion of part with the darling youngster.

ranch with her, why not let the lawyer | was played, and they sang to it-what de carry back the boy to be educated and you suppose? A ditty in which they said enriched? Yes, he deemed it his duty to they were two Irish lads. They covered

extravaganza. It is five or six years since | stolidity doesn't give way and she stalks

But she does, A gunshot is heard. She the middle three in a minstrel semi-circle. Foy leads in a song, chorus and dance, up with names. And, after all, the success Dresser by himself wouldn't have been an called "The Ghost that Never Walked," of the experiment lay with the author. He a beloved philanthropist and a vice presi- came back to hear of the portending sorably. But at the wide dividing line be- dent of the Fund. He has lost his rotun- row she was still dumb, except for some tween two vaudeville women he was part dity and shows all of his age of three score low, inarticulate outcries. Again she went

> In the main, however, the Lambs gamclub. The English actors were shown as called for, that Mr. Royle is out there in front and I've no doubt he is helping the

> ie scene from "Baker in Toyland," where and slates and sing a ditty called "; Can't Do That Sum." Seven chaps were the curls, frocks and socks of little misses, made suggesting no real effeminacy. The audience liked that.

The other piece of fun was more nove not discussed carelessly by members with It was a travesty on grand opera on a new lication. But it is generally known that practice of delaying action for the sake of vocalism. A man and his wife were in a hotel room. There came a tremendous rapping at their door and they sang a duet resterating their notion that probably some liberty to let their friends have them at his message in a protracted solo, afterward perils of their plight if they didn't get out them, but stayed to sing long and loud smoke and glare of the conflagration came in on them, but that didn't hurry them at Much of the fun at these Lambs' annuals | all in a grand finnale. Gustave Kerker had composed quite dignified music for this new kind of burlesque, R. H. Burnside had written the words and six excellent singers

any skylarking. Weber and Fields, the German dialect and are to part company two weeks hence, each to go his own way. However, they

"They will give you," said President Greene, "exactly the act in which they made their debut on the Bowery when they now as they did then and I think they can act just as well.

Irish birth, but that was their only break mother comes in. The reason why and how | peated the crude singing and dancing of



MABEL MCHINLEY Who Took Part in the Actors' Fund Benefit. Miss McKinley Has Just Written Comic Opera.